NOTES ON THE SENSORIUM
(2009)

*Shi Series / Inscriptions *

*

*

Margit Galanter * Vivid Grove
Embodied Language and Culture

Notes On The Sensorium
****

-inspired by a session at Bretenbush 2008, and Sally asking me to write. Day 3 of a conference on participatory arts. word.

The realm of the senses.
A land where sensesperception has place to play.
Where, through experiencing the multi-sense, permeability emerges.
P ermeability through.
That this body shifts as we do, that we are connected as in andfrm our environment, that we re a part of this dynamic composition, together.
This view of wonder comes through practice, and it just comes.
It came through years of tuning, contacting, feldenkrais, andthe teachers.
There are so many avenues to this phenomenon, this spaceof Sensorium,
because there are multiple multi paths to b ing in the experience of the
moment, and the movement oflife, te st ream of life.

On this particular day, Mary guided us through personal research of our physical, imagining feeling the s p a c e s (SPACES) inour own body as we discovered them with ourattention, the small movements in our own sense ofspace, and working with seeing, guided usto see in between- the intermediary spaces, and ourflow from them though us and back again (te fabrication of them, us,inside, outside). We find the connections, the participation through SPACE, MOVEMENT, FULL-BODY SEEING, THROUGH. We danced with others andswitched partners. We watched others dancing and then wejoinedinto the mix, a cumulative flow. We became a part of what we were seeing. We looked through the lookingglass ofour own lenses, changing, looking at the lookers as a part of the action. heboundaries g t to shift, erode. We invoked the trees though our seeingthem, dancingwith the trunks ofone another.

Can the spaces of connection comein maultiple forms? Yes, we can cultivate our trunks; heaven, earth, human in betweem, as an arborescent model - the tree *seemingly* singular, even with its network ofroots communicatingacross underground fields of te auctocthounus. Growing upwars andoutwards, while mixer below, downwards andoutwards, from a seed of center, a linear cumulative decentralization. ... even in tis model of growth, th re isinfinite flow. You see, thebeings haveethereal spaces, they are talking, andthere is so much we do not see, that helps to bring about the multiplicity.

The Sensorium somehow takes this a step further, the paradigm. the expeirence ... like the rhizome.... ~~like what it is~~ the word implies a series of interconnected non-hierarchival nodes (oh when the language sounds lime this is it any longer connected to themystery? the dark rich fertile soil of life? Evem as the flowers bloom and die, fall back into the earth, below is the ijterconnected ecolgy of communications. Unhingedfrom a static vision of up, and down, we bring in multiplepoints of entry, ~~360°~~ 360°. That space of possibility of flying, and the value of slowingWAY down , in the intricacies of navigation, of the map and the track; we speak ofcomposition as a part of a history and future of events... in now.

The Sensorium is the land of kaleidoscopic embodiment. you know at some point you have gotten there, that you have arrived into this place, this land of bathing in sensing organism. The room gets filled with the many multiplicity as whole, that all the aspects are workingtogether, creating the spectrum of whole-as-many. ~~Theana~~ An analogue in eco-bio is mutualism, that different beings depend on one another to expandthe life ofthe individuals, that the nature of the relationship is mutually beneficial.

Cont'd - TheSensorium
****

Which getsus to the brilliant part - the regenerative. Participation is a generative practice and phenomenon- through it, more comes - a well. a nugget a mass. a good book that takes years to read. a metaphor that clicks for you the best of making. ...the regenerativearts have a role in the multiplicitous making. The regenerative arts bring about a sense of wonder. they give clues while somehow not trying to grasp too hard in the mystery. Into in through te mystery. Mutualism with mysteries. An alchemical practice of making making. New formsand potentialities emergingfrom putting together things- they in turn, more thsan their name. a smooth singular musical note which is a tag for the being ofit.Regenerative arts generate from and into new life.

We move beyond the world into the possibili y of the world.
What is the real? the multiplicitous realms of our sensations and the perceptual rhizmatic systems that mediate a being in space in context. The multiplicitous realmsof our sensations. How we develop and get into the body of our space a d the spaces of shared places- this kindofflow.
You might know you arein it, and perhaps you don't know how you gotthere, yet there you areand perhaps you can track it all the way back, into this particukar composition of all the facets interacting, ... the breathing strea ming participation-- the map of now, write now is bursting with its own texture, flavor, color, senses.

You start with and choose a beginning. It splits, and i plicit in this first bifurcation is language, the word, sound , music. it is gender, sex, touch, communication. It is the light coming through your eyelids, and the heat of that light on the soft stickiness of your ey lidsbathed in the kindof sun that just streams through the trees mossily, gently.Your eyes roll aroundin their sockets. t ey see darkness, patterns of light, andseek the darker spots still. You see your partners moving and something draws you in to the dance that you were a part of. In this is a kind of hope that you were never really out, that that dance is a dance of staying on the edges. you follow the mass of sensation, the movingbeings travelling. anecology (not quite) You hone in, expand out, and feel the breeze on your back as you step back into the edges where the windowsmeidate the light throgh the trees, and that soft diagonal wood of the porch that surrounds the space of the studio. It's so specific, Breitenbush- the light, the waters, the geiser flowing from the earth, where you can't butm know you indeed are a part of that flow.

love,

m. bone fndament kumalowati
aka Factz